
BULLETIN OF THE ART INSTITUTE OF CHICAGO



DECEMBER-NINETEEN-EIGHTEEN

VOLUME XII

NUMBER 9

THE INTERNATIONAL VERNACULAR

THE conception of art solely as a means of recording facts has so held the popular mind that another and more vital function often fails to receive the attention it deserves. This function under the present international conditions assumes an importance that cannot much longer be overlooked. It relates to the less obvious but more poignant message of a work of art. The man who paints, paints first of all himself. His subject is only the peg upon which his message hangs, but the message (if we can but read it) though less objective is more human, though less informing is invariably more revealing, than the subject is. Contact with a single original Greek sculpture of the Pheidias period (headless and armless though it be) gives an instant *sense* of Greek character which the whole literature of the epoch withholds. It is the next thing to personal association with the ancient Greeks themselves. It furnishes something akin to the inflection which colors speech, to the hesitation which subtly punctuates expression, to the smile which illuminates conversation—and it carries along its constant little “*entre nous*” as a running accompaniment to the theme it celebrates, and yet so distinct from the theme that many a work comes to be loved in spite of, rather than because of, its obvious subject. The anticipation and the quick understanding of these incidentals of expression, whether in art or in personal relations, constitute the technique (if we may so term it) of friendly association.

The allied countries, the French in

particular, have sent to the United States during the past year a number of exhibitions well devised to further such an intimacy on an international scale. The exhibition of French toys organized especially for the Art Institute, and unfortunately not available elsewhere, was one of these. It was in an intimate and surprising way a revelation of the French mood, and its success was an unmistakable indication of our American response to that which throbs in the bosom of France. The exhibition of the Sky Fighters brought a distinct surprise by almost doubling the Institute's usual July attendance. It remained for the collection of drawings by mobilized artists of France, in certain aspects the most intense and intimate of all the war exhibitions, to show that the public's appreciation was only beginning. This exhibition was scheduled for the first two weeks of September, a season in which the Art Institute attendance is usually regarded as being at an ebb, and yet in two days of its first week it brought into the Institute *one hundred and three thousand visitors*—more than one-tenth of the total attendance of the best year in the Institute's history! This circumstance demonstrates the gratifying fact that the public, in a country not usually regarded as superlative in its appreciation, is capable of reading in works of art a message on the realities of life. We are a people of few tongues; but there is evidence in the interest shown in these exhibitions that we shall not be permanently deaf to the great international vernacular of art.



A SCULPTOR—BY CHARLES W. HAWTHORNE
AWARDED NORMAN WAIT HARRIS BRONZE MEDAL
ANNUAL EXHIBITION OF AMERICAN PAINTINGS

CURRENT EXHIBITIONS

ON the afternoon of November 7, though all Chicago seemed to throng the streets in the spontaneous demonstration of joy attending the report that the world war was ended, a remarkably large number of guests assembled in the galleries of the East Wing at the reception opening the

Thirty-first Annual Exhibition of American Oil Paintings and Sculpture. Two hundred and four paintings and forty-five pieces of sculpture are the total number of works in this exhibition; but although the quantity is somewhat less than in previous years the quality is not impaired. The paintings, liberally spaced, for the most part are hung on the line. The conservative type predominates,



THE OLD FISHERMAN—BY ROSS E. MOFFETT
AWARDED NORMAN WAIT HARRIS SILVER MEDAL
ANNUAL EXHIBITION OF AMERICAN PAINTINGS

Published monthly, September to May, inclusive, at The Art Institute of Chicago. Entered as second class matter January 17, 1918, at the post-office at Chicago, Illinois, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise 50 cents per year. Copyright, 1918, by The Art Institute of Chicago.



JOSEPH PENNELL—BY WAYMAN ADAMS
AWARDED MR. AND MRS. FRANK G. LOGAN MEDAL
ANNUAL EXHIBITION OF AMERICAN PAINTINGS

and there are fewer examples of high-keyed, radical pictures than in more exuberant years. As usual prominent American artists are represented by

characteristic works. John Singer Sargent exhibits two portraits of John D. Rockefeller; Childe Hassam is represented by "Allies' Day, May 1917," the

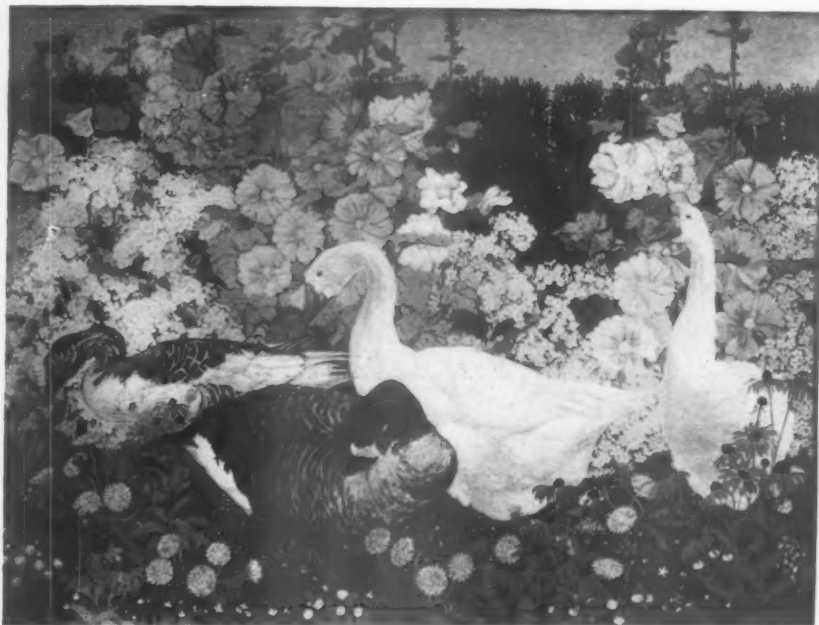


THE TWINS, VIRGINIA AND JANE
AWARDED POTTER PALMER GOLD MEDAL
ANNUAL EXHIBITION OF AMERICAN PAINTINGS

visual embodiment of the spirit of Fifth Avenue on that occasion; Frank W. Benson by "The open window"; Robert Henri by the "Spanish girl of Segovia"; Gari Melchers by "MacPherson and MacDonald," a portrait of two Scottish bagpipers who came to America to aid the British Recruiting Mission. In the limited space available, mention of other noteworthy exhibits is not possible.

Although the ban of ineligibility for prizes had been lifted from the "invited paintings" and the works by members of the jury, the members by unanimous vote generously elected to consider themselves

not in competition for prizes. The prizes were awarded as follows: The Mr. and Mrs. Frank G. Logan Medal with purchase prize of \$1500 to Wayman Adams for his portrait of Joseph Pennell (which was also awarded honorable mention by the jury); the Potter Palmer Gold Medal with prize of \$1000 to Joseph T. Pearson, Jr. for the painting "The twins, Virginia and Jane"; the Norman Wait Harris Silver Medal with prize of \$500 to Ross E. Moffett for painting "The old fisherman"; the Norman Wait Harris Bronze Medal with prize of \$300 to Charles W. Hawthorne



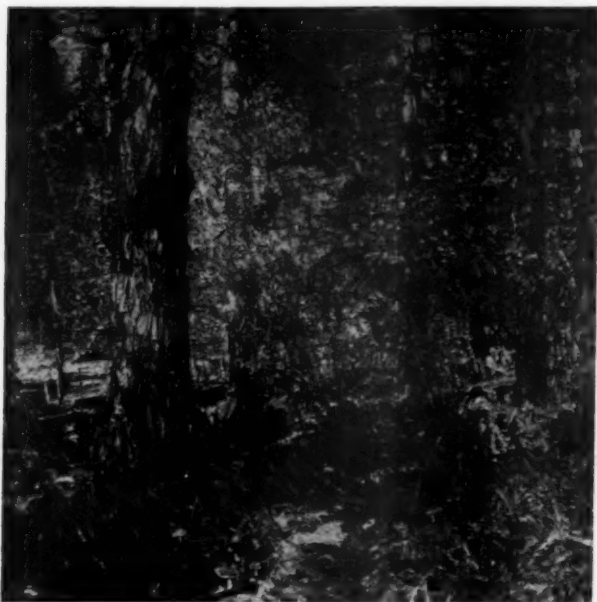
GEESE—BY JESSIE ARMS BOTKE
 AWARDED MARTIN B. CAHN PRIZE
 ANNUAL EXHIBITION OF AMERICAN PAINTINGS

for "A sculptor," a portrait of Albin Polasek; the Martin B. Cahn Prize, \$100, to Jessie Arms Botke for decoration "Geese." Honorable mentions were given to Howard Giles for painting "Maine woods"; to John F. Folinsbee for painting "Queensboro Bridge"; to Georg Lober for plaster statuette "Eve"; to Richard W. Bock for cement figure "A little fairy"; to A. V. Lucas for wood-carving "Portrait." Until December 9, visitors may cast votes for the best liked painting in the exhibition. To the painting receiving most votes will be awarded the Edward B. Butler Popular Prize of \$100.

In the Print Room there is on exhibi-

tion, until December 9, a collection of about 850 bookplates and a small number of selected artists' proofs, lent by Mr. Ruthven Deane under the direction of the Caxton Club. Mr. Deane has been collecting bookplates for eight years and now owns about 7500 examples. Among the best known artists represented are French, Spenceley, Macdonald, Hopson, Smith, Sherborn, and Eve.

In Gallery 46 the exhibition of color prints by Torii Kiyonaga from the Clarence Buckingham collection is still in place and will probably remain until the end of December. Immediately afterward other Japanese prints from the same collection will be shown.



MAINE WOODS—BY HOWARD GILES
AWARDED HONORABLE MENTION
ANNUAL EXHIBITION OF AMERICAN PAINTINGS

THE CHINESE EXHIBITION

ALL emanations of ancient Chinese art must be interpreted from the religious conceptions and ideals of the nation. Worship of the great elementary forces of nature, deep reverence for the departed, unlimited devotion to the ancestors and their ethical traditions, an insatiable yearning for salvation and immortality, combined with a sound and practical philosophy of life and moral standards, form the keynote of the mentality of Chinese society. Like that of Egypt, the art of ancient China is one of the dead, and the monuments discovered in the graves bear a distinct relation to the beliefs entertained by the

people in a future life and simultaneously reflect the actual state which their civilization had reached.

The visitor intent on studying the present Chinese exhibits in the Art Institute should be conscious of the fact that in these collections are represented two great periods which are fundamentally distinct and are separated not only by a vast span of time, but are also characterized by diverse social and religious ideas and accordingly by different

means of artistic expression. One is the Han period (206 B. C.—A. D. 220) covering the time around our era and marking the transition from the impersonal art of the archaic epoch to the middle ages; the other is the T'ang period (A. D. 618-906), being China's Augustan age in literature, poetry, painting, and sculpture. The green and brown glazed pottery vases and animals, as well as the rubbings displayed on the walls, are representative of the art of the Han; the clay figures of human beings and animals illustrate artistic achievements of the T'ang.

In the era of the Han, graves were laid out in large sepulchral chambers composed of flat stone slabs. These formed a vault sheltering the coffin and were



QUEENSBORO BRIDGE—BY JOHN F. FOLINSBEE
AWARDED HONORABLE MENTION
ANNUAL EXHIBITION OF AMERICAN PAINTINGS

decorated with scenes in flat relief depicting favorite incidents of ancient history or mythological subjects in a narrative or almost epic style. Somewhat naive and primitive in the representation of human figures and in the expression of emotions, they are nevertheless full of life in their description of battles, hunting scenes, court processions, royal receptions, and domestic affairs. These engravings in stone come down from the second century A. D. and present our most important archaeological source for the study of ancient Chinese civilization.

The so-called hill-jars symbolize the deep-rooted belief of the ancient Chinese in immortality. They were convinced

of the existence of three Isles of the Blest, supposed to be far off in the eastern ocean, where grew a drug capable of preventing death and securing immortality. Several emperors eager to obtain this precious drug sent out expeditions over sea in quest of the Fortunate Islands, the mysteries of which held the imagination of the people deeply enthralled. To these religious sentiments of their contemporaries the artists of the time lent visual expression by molding mortuary jars of cylindrical form, with covers shaped like the hilly Islands of the Blest emerging from the sea and surrounded by bands of sea-waves. They are posed on three feet molded into



A LITTLE FAIRY—BY RICHARD W. BOCK
AWARDED HONORABLE MENTION, ANNUAL
EXHIBITION OF AMERICAN SCULPTURE

figures of bears, the bear being an emblem of strength and endurance. Such jars were interred in the graves and implied the mourner's wish that his beloved deceased might reach the land of bliss and attain eternal life on the Fortunate

Isles. The meaning of death was to the Chinese a continuation of this life in another sphere. The property dear to the living ones was reproduced in clay and confided to the grave. The likeness of an object suggested a living reality, and the occupant of the tomb was believed to enjoy the durable clay offerings as if they were real things. The spirits of the departed were hence obliged to continue the preparation of their food, and thousands of models of kitchen ranges have been discovered in the graves of the Han period. The green-glazed urns of cylindrical shape with a tiled roof on the top were modeled in imitation of towers which served as granaries, and were filled with cereals to supply the dead with their daily meal. Drink was as necessary to them as food, and jars bearing out the idea of a draw-well were deposited in the grave to furnish a constant supply of fresh water. The roofed well-house contains an opening for the pulley over which the ropes pass for raising or lowering the buckets, and a water-pail is placed on the edge of the well-curb. The large globular vases with two tiger heads on the sides were designed to hold offerings of wine. Some are plain, others are decorated with relief bands displaying hunting scenes with animals in flying gallop and mounted archers aiming at them with cross-bows. These motives are identical with those represented on the rubbings from the contemporaneous tomb-stones. The art of the Han was the great epoch of Chinese idealism expressive of religious ideas and sentiments, faith, hope, and resurrection, in a forceful, straightforward way.

The leading ideas of the great T'ang epoch move along somewhat different lines. In pictorial art realism and naturalism prevail; in sculpture, thanks to the beneficial influence of Buddhism and Hellenistic-Indian traditions, the human figure predominates. In the burial clay figurines of this memorable period we meet a surprisingly personal and human element, which eloquently speaks its own language and testifies to a highly developed individualism as well as to a noble refinement of social customs. The feminine ideal of that epoch is portrayed in numerous graceful statuettes with a large variety of style in costume and hair-dressing, varying according to local usage. The coffin in the grave was flanked at both ends by male or female attendants on horseback. Powerful knights clad in iron armor protected the lord from demons or malignant intruders whose avarice might have disturbed the peace of his burial place. Yama, the Indian god of death, was a favorite conception of the people of the T'ang period. He usually stands over a demon or a reclining bull which is his emblem and appears as a mighty warrior with heavy armor and plumed helmet—an efficient guardian of the grave. Bull-carts were employed to carry the coffin and paraphernalia at the funeral to the burial place, and the bull was modeled with a high degree of realism. The lover of horses had his favorite steeds immortalized in clay. Often they were pictured as if mourning for their deceased masters. The camel loaded with merchandise, emblematic of commerce, adorned the grave of the merchants who carried on a lucrative trade



EVE—BY GEORG LOBER
AWARDED HONORABLE MENTION, ANNUAL
EXHIBITION OF AMERICAN SCULPTURE

with Central Asia and Persia. Figures of actors and dwarfs took care of the entertainment of the dead, dwarfs being noted in China for their wit and sagacity and being frequently employed as jesters and court fools. BERTHOLD LAUFER.



PORTRAIT—BY A. V. LUKAS
AWARDED HONORABLE MENTION, ANNUAL
EXHIBITION OF AMERICAN SCULPTURE

THE LIBRARY

FOR the stimulation of students and other art lovers the Ryerson Library offers the use of the *Masaccio—Studien von August Schmarsow*. The work of Masaccio should be an inspiration to modern students of figure drawing, as it was to the youth of the fifteenth century. The text and plates are valuable also to the critic interested in the discussion of the Masolino-Masaccio question. Whatever the standpoint of approach, the reward will be a growth in appreciation for splendid drawing wherever it exists.

In the Photograph and Lantern Slide Department a beginning has been made toward the establishment of a special

collection of photographs, known as the "School Collection," to be made up into small sets illustrative of architecture, painting, and sculpture, carefully marked and circulated among the schools for periods of one month each. This beginning has been made possible by the generous gift, from Mrs. Ida Brown-Macpherson, of three hundred and fifty mounted photographs, chiefly of European cities.

In preparation for the Christmas story-hour, a selective list has been compiled of lantern slides to illustrate the Christmas story. These are not grouped into sets, the choice being left to the special need of each story-teller. A number of new slides have been added to this group, making it broadly representative of the different incidents of the story.

NOTES

DANCE MIMES—The pantomimic dances arranged and danced by Mrs. Jesseca Penn Evans, previously scheduled for October 29 but postponed on account of the influenza epidemic, will be given on the afternoon of December 17 at 4 o'clock.

MUSEUM INSTRUCTION—The classes in Historic Design, held Thursday and Friday mornings, have proved to be of especial interest and value. Through the study of design in its various aspects the fundamental principles of art have been understood and appreciated as never before by the students in the department. The classes in Historic France, on Tuesday and Saturday mornings, likewise have proved popular. The study of

the historic background, architecture, and general culture of the regions in France where our armies have been fighting has given to the class members an appreciation of the art of France and a strong bond of sympathy with the people whose monuments have been mutilated or destroyed. Membership in both of the classes mentioned is still open.

Soldiers and sailors are invited to informal talks on the Art Institute collections, given by Miss Helen Parker every Saturday and Sunday afternoon at three o'clock. The boys will meet Miss Parker in Room 16 of the Institute. These classes are made possible through the generosity of Mr. C. Kemble Baldwin.

OBIT A. D. MCMXVIII—Mr. J. E. Woodhead, whose death occurred recently, was an Annual Member of the Art Institute for twenty-eight years. Until a few years ago, he attended practically all the lectures and concerts given in Fullerton Hall, and was a frequent visitor to the Ryerson Library, to which he presented from time to time many volumes of merit.

NEW PRINT ACCESSIONS—Two small but valuable collections of prints have recently been acquired: nine etchings by Auguste Lepère, who ranks perhaps as the foremost living French etcher, and sixty-five wood engravings by Rudolph Ruzicka, whose late exhibition was reviewed in the September BULLETIN. The nine etchings by Lepère are an important addition to the eighteen good examples of his work already in the Print Department, and the modest collection will gain in importance as the work of this dis-

tinguished etcher becomes more widely appreciated. It would seem that many print-collectors are at last aware of the quality of Lepère etchings, for already some of the prints are so rare as to be practically unobtainable in the print market. The Ruzicka wood engravings, added to the seven previously acquired, form a fairly comprehensive collection of the artist's work. They are in part Mr. Ruzicka's gift and in part a purchase from the Joseph Brooks Fair Fund. The Lepères were acquired by purchase.

The Institute's collection of Zorn etchings was increased by the purchase of five recent plates: "The bust," "The dance at Gopsmor," "My models," "The two," and "On an island." This brings the number of impressions in the Zorn collection up to 171.

NEW EVENING CLASSES—In the School two new classes have been inaugurated: from 7 to 8 p. m. on Mondays and Fridays a sketch class of the human figure, instructed by Mr. Forsberg; and from 7 to 9:30 p. m. on Fridays a lettering class, taught by Mr. Detterer.

WAR WORK SEALS—In the United War Work Campaign the Art Institute was decorated with a scheme in which the seals of the seven participating organizations formed the motif. The Committee on Publicity having referred the entire project to the Art Institute, the work was designed and executed by students of Design under the direction of Mr. Rosse, with the co-operation of Mr. Detterer's lettering class in the Chicago Normal College.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AND FRIDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

DECEMBER

- 3 Lecture and dance: "The classic drama of Japan—the No." Mrs. Elise J. Blattner and Miss Clara Blattner.
- 6 Lecture: "English sculpture." Lorado Taft.
- 10 Lecture: "Old New England gardens." Loring Underwood.
- 13 Lecture: "American sculpture." Lorado Taft.
- 17 Dance mimes: A series of pantomimic dances in costume arranged and danced by Mrs. Jesseca Penn Evans.
- 20 Lecture: "American sculpture." Lorado Taft.
- 24 Christmas holiday. No lecture.
- 31 Christmas holiday. No lecture.

JANUARY

- 6 Lecture: "A resumé of classic and mediaeval architecture." Thomas E. Tallmadge.
- 7 Concert. By members of the Chicago Symphony Orchestra.
- 13 Lecture: "The Renaissance in Italy." Thomas E. Tallmadge.
- 14 Lecture: "The colors of the sky." Henry Turner Bailey.
- 20 Lecture: "The Renaissance in France." Thomas E. Tallmadge.
- 21 Lecture: "The story of costume." Harold Haven Brown.
- 27 Lecture: "The Renaissance in England." Thomas E. Tallmadge.
- 28 Lecture: "The war and art." John Cowper Powys.

FEBRUARY

- 3 Lecture: "The Renaissance in Spain and Germany." Thomas E. Tallmadge.
- 4 Lecture: "Phases of Japanese life: I—'The Nosatsu Kai.'" Frederick Starr.
- 10 Lecture: "Modern architecture in Europe." Thomas E. Tallmadge.
- 11 Lecture: "Phases of Japanese life: II—'Ema.'" Frederick Starr.
- 17 Lecture: "Architecture in the United States to 1893." Thomas E. Tallmadge.
- 18 Concert. By members of the Chicago Symphony Orchestra.
- 24 Lecture: "The 'Chicago School'." Thomas E. Tallmadge.
- 25 Lecture: "Irish mediaeval architecture." Dr. Ian C. Hannah.

THE SCAMMON LECTURES

The Scammon Lectures for 1919, six lectures on the general subject "Art for use," illustrated by the stereopticon and by drawings, April 1, 3, 8, 10, 15, 17 at four o'clock. Dr. James Parton Haney, Director of Art in High Schools, New York City.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock, beginning October 6. Admission 10 cents.

EXHIBITIONS

DECEMBER, 1918—MAY, 1919

November 7, 1918—January 1, 1919, inclusive—Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.

November 16—December 9—Bookplates lent by Mr. Ruthven Deane, exhibited by the Caxton Club.

January 7—February 6, inclusive—(1) Exhibition of medals by T. Spicer-Simson and paintings by Henri Caro-Delvaile.

(2) Exhibition of paintings by Jonas Lie.

(3) Exhibition of paintings by Louis Kronberg.

(4) Exhibition of paintings arranged by the Friends of Our Native Landscape.

(5) Studies of protective coloring in nature by Abbott H. Thayer.

(6) Color woodcuts by Gustave Baumann.

February 13—March 30, inclusive—(1) Twenty-third Annual Exhibition of Works by Artists of Chicago and Vicinity.

(2) Annual exhibition by Chicago Society of Miniature Painters.

April 4 to May 1, inclusive—(1) Exhibition of paintings by Gari Melchers.

(2) Exhibition of paintings by Robert Henri.

(3) Exhibition of paintings by a group of Canadian painters.

(4) Ninth annual exhibition of American etchings under the management of the Chicago Society of Etchers.

May 6-9, inclusive—Exhibition by the Western Drawing and Manual Training Association.

May 15—June 15, inclusive—(1) Annual exhibition of American water colors, pastels, and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by the Taos group of painters.

(3) Annual exhibition by the Art Students' League of Chicago.



BULLETIN OF THE ART INSTITUTE OF CHICAGO

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THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesday, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 9:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Saturday classes in Lettering, Decorative Design, Normal Instruction, and Hand Work. Classes for children in Drawing, Modeling, Painting, and Sketching on Saturdays from 10 to 12 a. m. and 2 to 4 p. m. Evening school classes in Mechanical and Architectural Drawing, Design, Free-hand Drawing, Painting, Illustration, and Costume Design on Mondays, Wednesdays, and Fridays from 7 to 9:30 p. m. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Twelve thousand volumes, 35,000 photographs, and 18,000 lantern slides; the Burnham Library, 2,000 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 8 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson, 25c
Part I. Oriental and Early Greek Art 25c
Part II. Early Greek Sculpture 25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection 25c
Catalogue of current exhibitions 5 to 50c

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 33c each, 8c extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 225 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

LUNCH ROOM—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 3 p. m. Ground floor.

